DOCUMENT RESUME

ED 473 477 CS 511 761

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TITLE	Holden and Company: A Separate Piece (of the Curriculum).
PUB DATE	2003-00-00
NOTE	16p.; Paper presented at the Annual Meeting of the National Council of Teachers of English (92nd, Atlanta, GA, November 21-24, 2002).
PUB TYPE	Opinion Papers (120) -- Reports - Descriptive (141) -- Speeches/Meeting Papers (150)
EDRS PRICE	EDRS Price MF01/PC01 Plus Postage.
DESCRIPTORS	*Adolescent Literature; Annotated Bibliographies; Course Descriptions; *Fiction; Higher Education; *Literary Criticism; *Reader Response; *Reading Material Selection; Writing Assignments
IDENTIFIERS	*Course Development

ABSTRACT

An instructor of an adolescent literature course wanted to give the students an opportunity to study some novels not specifically written for an adolescent audience. Examples of such novels were: Harper Lee's "To Kill a Mockingbird," J.D. Salinger's "Catcher in the Rye," and Jamaica Kincaid's "Annie John." Including these novels, however, meant excluding young adult novels. So the instructor created a course designed to complement the adolescent literature course that featured adolescent protagonists in fiction written and marketed for adults. This paper discusses the course, "Reading and Writing about Adolescence," contending that it is the differences these novels have from young adult literature that merit their place in the curriculum. The paper cites the novels selected for the course, along with a packet of short fiction and essays on diverse topics assembled by the instructor. It notes that the fiction is introduced in the order in which it was published and no novels published before World War II are used. The paper discusses the novel which usually begins the course, Carson McCullers' "Member of the Wedding,". It continues with "Catcher in the Rye," John Knowles "A Separate Peace," and Toni Morrison's "The Bluest Eye." The paper states that students write informal responses each week to assigned readings and, in addition, two longer, more formal pieces of criticism. It explains that the final writing assignment includes a project on which students have been working since mid-term and which has been the focus of individual conferences. Contains an annotated 25-item bibliography of additional suggestions for novels, short fiction pack suggestions, and critical essays suggestions. (NKA)

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Holden and Company: A Separate Piece (of the Curriculum).

by Joanne Brown

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HOLDEN AND COMPANY: A SEPARATE PIECE (OF THE CURRICULUM)

This presentations has grown out of a dilemma that most of us who teach courses in adolescent literature have faced: which books to include on the reading list. When I first attended a group discussion such as this at ALAN, I discovered that several teachers included novels such as Harper Lee's *To Kill a Mockingbird,* Salinger's *Catcher in the Rye*, Jamaica Kincaid's *Annie John,* fine novels but whose inclusion inevitably means excluding some YA literature. So to give students the opportunity to study some of these novels, I created a course designed to complement my Adolescent Literature class that featured adolescent protagonists in fiction written and marketed for adults. And it is this course, titled "Reading and Writing about Adolescence" that I would like to discuss today, arguing many of these novels differ from YA fiction not only in degree, as Nilsen and Donalson have said in their well-known text on adolescent literature, but in kind, and that it is these differences, among other elements, that merit them a place in the curriculum.

My reading materials for this course usually include eight novels, plus a packet of short fiction and essays that I assemble and that each student is required to purchase from a local copying store near campus. Each time I have taught the course, my reading list varies, but I usually begin the semester with a novel published mid-century and two or three in the immediately following decades that have achieved considerable critical status. In the latter part of the semester, we focus on more recent fiction. The essays in the course pack range widely. I've included material on adolescence drawn from both pop psychology and academic theorists, essays on the social history of adolescence, and literary criticism on adolescence in fiction.

Because our time is limited today, I will limit my discussion of the fiction to the first four novels on the reading list, examining how—in my view—they differ from YA fiction and what they say about how American culture views and shapes adolescence, for the time of life designated as "adolescence" is more a cultural construct than a stage of human development. The annotated bibliography on the handout amplifies that discussion. I'll close by explaining the writing assignments and how they help students meet the objectives of the course--to understand how a range of fiction constructs adolescence and how that fiction fits or fails to fit with academic theories of adolescence.

I introduce the fiction in the order in which it was published, and I use no novels published before World War II, when the best fiction about adolescence began to appear. Prior to that time, there was an excessive emphasis on morality or sentimentality (think Dickens or Samuel Richardson), or, if neither moralistic or sentimental, the novels condescended to their protagonists, as in Booth Tarkington's *Penrod*. And until mid-20th century, the problems faced by most adolescent protagonists were adult problems: getting husbands, making fortunes, fighting wars, adjusting to marriage, carrying on the business of daily living.

I usually begin my course with Carson McCullers' *Member of the Wedding*, published in 1946, immediately after World War II, and that war provides a backdrop for the novel. The novel tells the story of Frankie Adams' struggle during what McCullers calls "that green and crazy summer when Frankie was twelve years old" and is narrated in third person from her viewpoint. She has become "an unjoined person who hung around in doorways and was afraid." Her best friend has moved away, the older girls in the neighborhood have rejected her for membership in their club, and her father—a widower,

kind but preoccupied with adult matters—has told her she is too big to sleep with him anymore. She is sadly isolated, with no sense of belonging. "All people belong to a we except me," she says. "Not to belong to a we makes you too lonesome." So she hovers around the kitchen with Berenice Sady Brown, the family's African American maid, and John Henry West, her six-year old cousin who lives next door.

Her world changes suddenly when her brother Jarvis, a serviceman, and his girlfriend Janice come for a brief visit and announce that they are going to be married in two days. Hearing of the wedding, she decides, "They are the we of me," and she wants to go away with them, to become a member of the wedding so three of them can go into the world together.

Of course, as Berenice tries to tell her, that is an impossible dream, which ends when she is dragged sobbing from her brother's car and taken home. Much of the novel portrays the philosophical kitchen conversations between Berenice and Frankie, and it is Berenice's willingness to take Frankie's desires seriously and measure them against her own experiences that weight Frankie's feelings with substance and a point they would otherwise lack. Berenice's voice provides a an adult balance that is not a usual feature of YA fiction. She perceives that Frankie has fallen in love with the wedding, and she knows firsthand about the foolishness that love can engender. A veteran of four marriages, she is still looking to replace her first husband with a man who can make her "shiver." Her last three marriages have been catastrophes, and her last husband stole all her furniture and gouged out her right eye, which she has replaced with a glass blue eye.

Berenice acknowledges that she and Frankie have much in common: "We all of us somehow caught," she says. "We born this way or that way and we don't know why.

But we caught anyway. I born Berenice. You born Frankie. John Henry born John Henry. And maybe we wants to widen and bust free. But no matter what we do we still caught." The desire to "widen and bust free" is a common theme in novels about adolescence, with the young person seeking increased independence, but the way in which Frankie's problems and responses are echoed in Berenice's comments give Frankie's struggles a more transcendent, universal significance because they are also seen to be the preoccupations and aspirations of another generation and race.

Berenice's advice to Frankie is a classic compression of traditional womanly wisdom, for Berenice is completely man-oriented. "Now you ought to change from being so rough and big," she says. "You ought to fix yourself up nice in your dresses. And speak sweetly and act sly." At another point in their conversation, she tells Frankie to get herself a "nice boyfriend."

But Frankie, usually dressed in a t-shirt and shorts , is loathe--even as she splashes herself with Sweet Serenade cologne—to relinquish her tomboy self that identifies closely with the privileges—and power—of males. At the same time, she also hesitates to stay in childhood where she cannot fulfill her desires be "grown-up." However, to do so means accepting her identity as a female, which she already suspects that will be confining. For example, she fears that the war will not "include her," and she envies the soldiers she sees for their mobility. Through Berenice, she is reminded that her destiny as a female is courting and marriage, and Berenice's voice is born of experience and suffering.

In the final pages of the novel, McCullers moves to a day in late fall. It is the time "of golden weather and Shasta daisies and butterflies." McCullers describes the air as chilled, the sky as a clear green-blue but filled with light. Frankie, who had called herself

F. Jasmine as a potential member of the wedding, is now Frances, and she and her father are moving into a house with her aunt. She now has a best friend, a girl she hated during the summer. Together, they read Tennyson, look at art books, and plan a trip around the world. For the moment, Frankie's wish to belong has come true. She has turned thirteen and feels she is a member in the world. But many of the changes are sobering, even tragic: John Henry is dead, after a terrible bout with meningitis. And Berenice, no longer having a job in the Addams' household, has found it necessary to marry a man she does not love, who does not make her "shiver." The season of "golden weather and Shasta daisies" is not a time for universal rejoicing.

This final scene can be read variously: Has Frankie/Frances been successfully initiated into the adult world? Her new dreams are socially acceptable, but she has exchanged her ambition to go into the world for a desire to go around it. Although most critics had read this conclusion in a positive light at the time of the novel's publication, it is not an ending that would pass for a happy resolution in today's world.

The next novel on the schedule is one with which many of my students are already familiar, Salinger's *Catcher in the Rye*, published in 1951. The story of Holden Caulfield, told as a flashback that covers four days, follows Holden's frantic odyssey in New York City after he is expelled from Pency Prep school. This novel, perhaps more than any other, might fairly be called the literary grandparent of modern YA literature. Its confessional tone, Holden's commandingly authentic voice, his disillusion with what he calls the "phoniness" of the adult world that has spawned him, the negative portrayal of teachers and parents—all these elements have since been echoed repeatedly in YA literature. In fact, Holden appeared as the quintessential outsider almost 20 years before

S.E. Hinton published her first novel by that name. And like Hinton's Ponyboy, Holden's voice hooks readers—perhaps even more than his circumstances. Although adolescents continue to be engaged by Holden's story, his rebellion and badge of non-conformity place him squarely at mid-century. Although his narration is liberally sprinkled with profanity, his swearing is part of his false bravado, his ploy to appear older and more sophisticated than he is. Unlike many of today's young adults, he never uses the "f" word, only quotes it as it is written on the school building, where he attempts to wipe it out. In fact, everyone he admires is asexual, either a child, like his sister Phoebe, or a nun, and when he hires a prostitute to come to his hotel room in New York, he simply wants to talk to her. He does not do drugs, there are no guns or gangs in his New York City, and the way he wears his red hunting cap, backwards with the bill over his neck, is so commonplace today that it might signify conformity, not rebellion.

He dreams of being the catcher in the rye, taking the image from the old song remembered from his childhood: "When a body meets a body coming through the rye." His ambition signifies a desire to "catch" children before they fall from innocence. It is ironic that *Catcher in the Rye* is so frequently the target of would-be censors, for Holden is supremely idealistic, and his most frequent term of disapproval is "phony." He is the quintessential adolescent of the 1950s—the rebel without any real cause.

In fact, this is a novel about stasis—Holden is frozen in his adolescence. The many images of freezing—the snowballs he packs but refuses to throw, the icy lake of Central Park—point to his desire to retain what he had in childhood: truth and innocence. He does, in fact, return to his parents' home so that he might see his sister Phoebe, and his return and attachment to Phoebe signifies in part a tension between his wanting the

security that he enjoyed as a child and his desire to be an independent adult loose in the world, a typical adolescent pull between those dualities.

Unlike Frankie, Holden refuses to compromise with adulthood and its necessary concessions, and his heroism drives him mad. In the final pages of the novel, the reader learns that the "you" to whom his story has been addressed is not a generalized reader but a psychiatrist. Rather than lighting out for the territory like his non-conforming predecessor Huck Finn, Holden's odyssey leads him to a mental institution. Holden is a sympathetic character, but—unlike most YA fiction—his story fails to say much, if anything, about becoming more mature and entering the conflict-ridden adult world.

John Knowles' *A Separate Peace* does exactly that. Set during World War II at Devon, also a New England prep school, the novel is narrated as a flashback by Gene, his story occasioned by a return visit to the school fifteen years after his departure from it. The framework is important in setting up a vehicle for conveying judgments to the reader about the character and action from two perspectives: sometimes we are getting Gene's reactions as an adolescent, at other times the retrospective views of the mature man, as when the older Gene reflects, "So the war swept over us like a wave at the seashore, gathering power and size as it bore on us. I did not stop to think that one wave is inevitably followed by another even larger and more powerful when the tide is coming in." Such comments give the reader occasion to consider the implications of the narrated events, certainly appropriate for a novel of maturation. Yet, even when a YA novel uses the frame of an adult looking back on the story of his or her adolescent self, as in *Jacob Have I Loved,* there is seldom reflection on the actions or emotions of the younger self. Rather, the framework operates mainly to let the reader know how things turned out, not

to put the youthful experiences into a more mature context.

In contrast, Gene's recollections of his friendship with Finny and of his jealousy of his friend's athletic prowess, a complex story that results ultimately in Finny's death and Gene's mock trial by a jury of his school peers, demonstrates how he and his friends were pummeled by the distant war because, as his story implies, war is a condition of the human heart and soul. War is something that is within us. As the novel's title indicates, Gene finds in his sober reflections a peace with himself based upon an admission and understanding of his shortcomings, a peace that allows him to live with himself and others in the adult world, chastened and strengthened by his adolescent mistakes. His closing remarks imply the kind of growth in awareness that has led Gene to his separate peace:

> I never killed anybody and I never developed an intense level of hatred for the enemy. Because my war ended before I ever put on a uniform; I was on active duty all my time at school; I killed my enemy there.

In most coming-of-age novels, the adolescent protagonist must figuratively "kill" or contend with the enemy within—and it takes many shapes. In Toni Morrison's first novel, *The Bluest Eye*, the enemy is both within and without, for its tale demonstrates the harsh impact of white culture on the self-perceptions of African Americans. Morrison's first novel, which she published in 1970, is set in 1941 and has at its core the story of 11-year-old Pecola Breedlove, a young black girl born into a poverty-stricken family whose surname is only one of the novel's many ironies, as her parents breed not love but violence. Pecola prays to exchange her own dark eyes for blue ones in the poignant hope that by thus emulating the white standard of beauty, she will not only look different but will see the world in a new way. Her story is narrated by Claudia McTeer, who looks

back on her childhood from an adult perspective. In this case, the frame is not only a fictional device that allows Claudia, like Gene, to reflect on her past actions, but a necessity if Pecola's story is to be told, for Pecola is mad by the novel's close, a madness that renders her a tongueless victim. Unlike Pecola, Claudia does not accept that white is somehow superior to black and rejects the invisibility or absence that such an evaluation imposes. She is less scarred than Pecola because she fights back in anger.

Pecola's tale also requires the story of her parents, so the novel uses several points of view and multiple narrators, ultimately pointing to the idea that history, like individual lives, is incoherent, and these multiple perspectives help engage our sympathies for characters at first deemed heartless if not downright criminal. In addition to the shifting perspectives, the novel uses a range of unconventional techniques to narrate its story: unexpected shifts in verb tense, passages written in mock primer style, unusual typographies--italics, various margins, lack of punctuation or spacing between words--and Pecola's closing chapter told from a deranged viewpoint. Thus, *The Bluest Eye* implies a fairly sophisticated and experienced reader. The fragmentation passes on to readers the task of gathering the novel's parts into a signifying whole, insisting that knowledge is constructed by many and that reading is a process of active re-shaping by readers. Its leaps in chronology, in location, and viewpoint assert the absence of reliable authority and the inscrutability of one human being to another. Clearly, the dizzying complexity of this novel places it outside the realm of YA fiction.

The students write informal responses each week to assigned readings. In addition, they write two longer, more formal pieces of criticism. The first is in response to one of the coming-of-age short stories in the course pack I've

assembled. I ask that they situate their choice of story within the framework of criticism that we have already established. The second asks them to read an article titled "The Adolescent Hero: A Trend in Modern Fiction" published in ----. In it, Johnson makes several points about what he calls "the chief legends that comprise the myth of adolescence." This essay, now --- years old, was written before most of the texts on our reading list were published (exceptions: Catcher in the Rye and Member of the Wedding). I ask the students to consider in what ways they find his argument still valid and in what ways do the books we've read during the semester alter or contradict what he says? They are to write a paper in which they "continue" his article, responding to what he has said in the light of the reading they've done for this course.

The final writing assignment includes a project on which the students have been working since mid-term and which has been the focus of two rounds of individual conferences with me: an original short story about an adolescent character. These stories are due two weeks before the end of the semester, when I compile them into an anthology to be purchased at a copy center. In lieu of a "final," they are to read all the stories, select 15 or 18 from the 25, and put those titles into a table of contents organized by some principle that addresses a critical concern or theme they've noted during the semester. They are then to write an introduction to this hypothetical anthology that demonstrates their grasp of critical theory about adolescence.

"Reading and Writing about Adolescence" has allowed my students and me to examine some issues and approaches in coming-of-age fiction for adults that, through its contrasts to YA fiction, provides a viable complement to it, helping to define our understanding of one's selfhood and of innocence in a culture that no longer seems to value it.

Additional suggestions for novels:

Abraham, Pearl. *The Romance Reader*. 1995. Rachel Benjamin struggles between the safety, compassion, and mysticism of her family's Chassidic community and the more liberated world that she first discovers reading forbidden romance novels.

Alvarez, Julia. *How the Garcia Sisters Lost Their Accents*. 1991. Four sisters embark on two concurrent journeys: As a result of political turmoil, they leave their comfortable life in the Dominican Republic and resettle in the United States, a move coincides with their travel from adolescence to adulthood. The novel consists of linked stories, told by each of the sisters.

Amis, Martin. *The Rachel Papers*. 1973. Although this novel achieves its many laughs at the expense of Charles, a nineteen-year-cynic, as he prepares to enter Oxford University, it is nonetheless sympathetic to his plight as he plots to seduce the Rachel of the title but instead falls in love with her.

Anaya, Rudolpho. *Bless Me, Ultima*. 1972. Ultima, an old curandera or healer, comes to live with the family of Antonio, a young New Mexican Hispanic. From her, he learns abut the healing powers of the natural environment and the human spirit.

Arnold, Madelyn. *Bird Eyes*. 1988. Latisha is a 16-year-old runaway institutionalized in a mental ward where she makes friends with a deaf woman who has been forbidden to sign. In teaching her how to negotiate the ward, Latisha learns sign language, and the two inmates share a secret language.

Banks, Russell. *Rule of the Bone*. 1996. Chappie Dorset, who later takes the name Bone, leaves his nagging mother and abusive stepfather while still in elementary school and hits the road with his buddy. His adventures take him from Milwaukee to Jamaica, searching for (and beginning to find) a transcendent meaning to human existence.

Cao, Lan. *Monkey Bridge*. 1997. Mai Nguyen, a resilient adolescent, and her mother flee Vietnam just ahead of the Communist takeover of their country and settle in Falls Church, Virginia. Coming to grips with the inevitable cultural clashes, Mai learns the ways of her adopted country and the secret of her mother's parentage.

Cisneros, Sandra. *The House on Mango Street*. 1983. Written in a child's voice, this novel traces the youth of Esperanza, a young Chicana, as she grows up in the Hispanic section of Chicago. Her story addresses the issues of being female and Hispanic in a white patriarchal culture.

Donoghue, Emma.. *Stirfry*. 1994. When she is seventeen, Maria moves from rural Ireland to Dublin in order to study at the university. She moves in with a lesbian couple, initially unaware of her unconventional circumstances.

Corpi, Lucha *Delia's Song*. 1989. After growing up during the Civil Rights movement in a male-oriented Chicano family, Delia moves to the University of California at Berkely. Finding here a hostility toward Chicanos even more oppressive than what she experienced at home, she fights her way to both social and personal empowerment.

Duffy, Bruce. *Last Comes the Egg*. 1987. Following his mother's death, adolescent Frank Dougherty takes to the road with two pals. Along the way, he experiences a sexual initiation and makes friends with a black farming family who befriends the three wanderers.

Earley, Tony. *Jim the Boy*. 2000. Ten-year-old Jim is growing up during the Depression in Aliceville, North Carolina. Among the events that comprise the gentle plot: Jim strikes up a tentative

friendship with a Quaker boy from a nearby mountain, witnesses his recently widowed mother's reluctant acquiescence to being courted by a traveling salesman, and, while helping in his uncle's field, resents a black field hand for taking a hoe better than Jim's. His experiences capture the pleasures and fears of a young boy at a time when his country is struggling to regain its economic footing.

Ellis, Bret Easton. *Less than Zero*. 1985. Returning to Los Angeles from college for Christmas vacation, Clay leads the reader through the drug and sex scene that his friends inhabit. His story presents a bleak picture of the environs that also serves as a setting for the novels of Francesca Lia Block—but minus the magic that colors Block's narratives.

Gibbons, Kaye. *Ellen Foster*. 1987. Ellen's childhood is a fight for survival. Her invalid mother commits suicide, leaving Ellen to the care of her neglectful and sometimes abusive drunken father. Following his death, a judge awards custody of Ellen to her maternal grandmother, a bitter, vengeful woman who has never forgiven her daughter for her ill-advised marriage. But none of these dark circumstances thwarts Ellen's faith in the possibility of good and her search for a home.

Goldberg, Myra. *The Bee Season*. 2000. Eleven-year-old Eliza Neumann is in the "slow" class at school and thus a disappointment to her brilliant parents. Then she discovers that she is a champion speller, that she can "see" the words. As she wins one spelling bee after another, she overtakes her previously favored brother in her parents' affections, and her blossoming self-confidence affects her family—and her—in surprising ways.

Guest, Judith. *Ordinary People*. 1976. Conrad is mired in guilt and depression over the accidental drowning of his brother, a tragedy that embitters his mother and leads Conrad to attempted suicide. Through the sensitive help of a therapist, Conrad finds his way out of the darkness, though not without a struggle in which he must confront the ways in which pain has, paradoxically, torn his family apart and brought it closer together.

Hamill, Pete. *Snow in August*. 1997. Set in a working class Brooklyn neighborhood in 1947, this novel follows the friendship between eleven-year-old Michael Devlin, of Irish Catholic heritage, and Rabbi Judah Hirsch, a refuge from Prague. Their relationship is complicated by a band of anti-Semitic toughs.

Hamilton, Jane. *Disobedience*. 2000. Seventeen-year-old Henry Shaw tells the story of his family, the narrative occasioned by his reading his mother's email and subsequent discovery that she is having an affair. His younger sister is a Civil War buff obsessed with acting out that bitter conflict costumed as a boy, and his mild father is seemingly willing to accommodate his family's eccentricities.

Kincaid, Jamaica. *Annie John*. 1983. The initially idyllic relationship of Annie to her mother culminates in bitterness and Annie's leaving her native Antigua. Her story, which also portrays the tensions of a black child growing up under British colonial rule, vividly demonstrates the power and intensity of childhood attachments to mother, father, and friends—and the adolescent separation from them.

Kirn, Walter. *Thumbsucker*. 1999. Although a teenager, Justin Cobb still sucks his thumb. His picaresque adventures are laced with sardonic humor that recalls the journey of Huckleberry Finn, with Minnesota instead of the Mississippi as the setting. In an attempt to kick his thumbsucking addiction, Justin turns to his school debate team, cigarettes, alcohol, pills, and fishing.

Kluger, Steve. *Last Days of Summer*. 1999. Young Joey Margolis is an avid fan of baseball star Charlie Banks. This humorous novel narrates the boy's relationship with Banks through letters, postcards, news clippings, box scores, report cards, telegrams—even an invitation to Joey's Bar Mitzvah.

Kosinski, Jerzy. *The Painted Bird.* 1965. A dark-haired boy is abandoned by his parents during WWII. Taken for either a Gypsy or Jew as he wanders through eastern Europe, he experiences brutality at the hands of peasants he encounters. He is, in turn, brutalized by the savagery to which he is subjected.

Potok, Chaim. *The Chosen.* 1967. Danny Saunder, the son of a domineering Chasidic rabbi, and Reuven Malther, son of a rationalist Jewish scholar, meet when Danny assaults Reuven during a baseball game between the two boys' respective Jewish parochial schools. Eventually, they become friends in their 1940s-Brooklyn neighborhood, and through Reuven, Rabbi Saunders is finally able to communicate his deep love for his son Danny.

Robinson, Marilynne. *Housekeeping.* 1980. Orphaned when their mother drives her car off a cliff, sisters Lucille and Ruth come to live with their grandmother in Fingerbone, Washington. When she dies, they are eventually left in the care of their aunt Sylvie, a "transient" whose idea of "housekeeping" subverts the conventional tranquility of home and hearth. Ruth, the narrator, eventually rejects the traditional values of Fingerbone and chooses Sylvie's world where the only constancy is change.

Welch, James. *Fools Crow.* 1986. The protagonist gains his name after he kills the chief of the Crows during a raid in 1870. Later, he has a vision in which he sees the end of Indian life as he knows it and is faced with the choice between precarious resistance and humiliating accommodation.

Suggestions for short fiction in course pack:

Barth, John. "Lost in the Funhouse"

Cheever, John. "Reunion"

Hood, Mary. "How Far She Went"

Jen, Gish. "The Water-Faucet Vision"

Lessing, Doris. "Through the Tunnel"

Mason, Bobbi Ann. "State Champions"

Munro, Alice. One of the early chapters of *Lives of Girls and Women*

Oates, Carol. "Where Are You Going, Where Have You Been?" or "How I Contemplated the World from the Detroit House of Correction and Began My Life Over Again"

O'Brien, Tim. "On the Rainy River"

Roth, Phillip. "The Conversion of the Jews"

Updike, John. "A & P"

Critical essays:

*Carpenter, Frederic I. "The Adolescent in American Fiction." *The English Journal,* V. 45.6 (September 1957), 313-319.

Demos, John. "The Rise and Fall of Adolescence." *Past, Present, and Personal.* New York: Oxford UP, 1986, 92-113.

*Hassan, Ihab H. "The Idea of Adolescence in American Fiction." *American Quarterly* (Fall 1958), 312-324.

*Johnson, James William. "The Adolescent Hero: A Trend in Modern Fiction." *Twentieth Century Literature*, V. 5.1 (April 1959), 3-11.

Matter, Roxana Marie. "The Historical Emergence of Adolescence: Perspectives from Developmental Psychology and Adolescent Literature." *Adolescence*, V. 19.73 (Spring 1984), 131-142.

Pipher. "Saplings in the Storm" (Chapter 1). *Reviving Ophelia*. New York: Random House, 1995,

Sheeny, Gail. Chapters 2 - 6. *Passages*. New York: Bantam, 1976, 29-105. (I usually put 2 or 3 copies of this text on library reserve rather than including it in the course pack.)

Stringer, Sharon. "The Psychological Changes of Adolescence: A Test of Character." *The ALAN Review*, Fall 1994, 27-29.

Winn, Marie. "The Loss of Childhood." *New York Times Magazine*, May 8, 1983, 18-24.

*Students are asked to assess one of these essays in the light of more recent fiction we've read during the semester.

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